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ARCHIVE PRODUCTION

HISTORY OF MUSIC DIVISION OF THE DEUTSCHE GRAMMOPHON GESELLSCHAFT

X. RESEARCH PERIOD

The Works of George Frederick Handel

SERIES B: ORGAN CONCERTOS

4 Concertos for Organ, Orchestra and Continuo, op. 4

No. 1 in G minor

Larghetto, e staccato · Allegro · Adagio · Andante

No. 2 in B flat major

A tempo ordinario, e staccato · Allegro · Adagio, e staccato · Allegro

No. 3 in G minor

Adagio · Allegro · Adagio · Gavotte (Allegro)

No. 4 in F major

Allegro · Andante · Adagio · Allegro

Eduard Müller, Organ · Schola Cantorum Basiliensis

Conductor: August Wenzinger

INSPECTION
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George Frederick Handel's Organ Concertos are of special importance not only as far as his own work is concerned, but also in comparison with other compositions of the same kind. At first glance they seem to occupy only an insignificant position in Handel's great creative work. Although not as well known as his operas and oratorios they are, nevertheless, equally important. Outstanding in their simplicity and concentration, they are representative of Handel's splendid tone-language, whilst also acting as intermissions in his oratorios, as static points within their dramatic development. It is said that great admirers of Handel's music appreciated these concertos — usually rendered during the intervals between individual parts of oratorios or sometimes as their introduction — even more than the main programme of the evening. On these occasions Handel used to play the organ himself and, as Hawkins remarks: "Silence, the truest applause, succeeded the instant that he addressed himself to the instrument; and that was so profound that it checked respiration, and seemed to control the functions of nature."

Thus the Organ Concertos played a prominent part at festive or social occasions around the middle of the 18th century in London, where Handel lived from 1710 until his death in 1759. But this does not lessen their importance as works of art in their own right. In form the Organ Concertos are balanced works, their structure-at-large is mainly based on the slow — fast — slow — fast movements of the Italian sonata da chiesa (church sonata). Only No. 4 provides an exception, for it is built in three movements, fast — slow — fast in the manner of Vivaldi's concertos. A new element is furthermore added to the organ concerto in general: the concerto grosso style. The organ, as solo instrument, now takes the part played by the small group of instruments in the concertino of a concerto grosso. Organ and orchestra now compete as equals (Lat. concertare = "to fight side by side"). The resemblance between concerti grossi and organ concertos becomes particularly obvious in passages where instruments formerly used in the concertino play a leading part and the organ fulfills solely the rôle

of a thorough-bass instrument, as illustrated in the first and third movement of the 3rd Organ Concerto Op. 4.

What then is the precise style of these concertos? When we regard compositions for the organ written in the first half of the 18th century, we are often inclined to apply the standards set by J. S. Bach. This, however, would not do justice to Handel's organ concertos. Not only are they an expression of his fundamentally different, unconstrained, cosmopolitan, flexible personality, but they are also meant for different purposes. Whilst Bach's meditative, profound and ingenious organ music is written for the church, which is their only proper place, Handel's organ concertos are, as we have seen, meant for stately concert halls and a worldly-minded audience assembled for festive occasions. In that case their magnificent emotional melos, easily comprehensible themes, sharply outlined musical ideas and simple scoring (for organs with one manual and no pedal board) are perfectly justified. This music aims at immediate and maximum effect, which, thanks to the composer's skill, it attains with ease.

Of course, this simplicity of form-at-large must also be regarded in connexion with the general contemporary development of style. Not only his organ concertos, but his work in general shows his tone language, in spite of some later baroque pompousness, to be more in line with the taste of a rising generation. He avoids what many critics of the time accused J. S. Bach to be guilty of: to cling more than necessary to ingenious but conventional polyphony. Because Handel uses a less strict form, he is able to set out on a new departure towards the sonata movement incorporating two themes. This trend is also revealed in the Organ Concertos, particularly the second movements of Nos. 1 and 3. Thus we find that they provide excellent examples of the composer's desire to create immediate and lasting attention as well as of the general historical development towards freedom of form and thematic enrichment.

Handel composed his Op. 4, comprising altogether 6 works, 1735 in London. That they were printed as early as 1738 is due to the appearance of a pirated edition. The latter provides also a reason for the words "The six Concertos were published by myself and to him only I have given my right therein" to be printed on the title-page of Walsh's edition. On the same page we also find the important reference "Six Concertos for the harpsichord or organ," indicating that a harpsichord could be used in place of the organ. It explains why the compositions are scored for playing with the hands only (manualiter), although this may also be simply a sign of Handel's transparent clarity of style. The composer himself performed the concertos only on the organ, and this tradition has always been adhered to. In the above mentioned first edition we also find an interesting reference to the solo part. In several places this is marked "ad libitum," which means that the soloist is given the opportunity of free improvisation and we know that Handel was famous for his extemporization. Improvisations seem to have played an even more important part in the composer's third set of organ concertos, written at a much later date (Op. 7, 1740—1751).

A peculiarity which appears time and again in Handel's work, the transfer of musical ideas from one composition to another, does also occur in the four concertos. The 4th movement in the first Concerto corresponds to a movement of the Trio Sonata Op. 5 No. 6; the 3rd and 4th movements in the third Concerto to similar movements of the Sonata for Flute Op. 1; the last movement of the third Concerto reappears in the Gavotte of Op. 7 No. 5 (3rd set of Organ Concertos); the opening of the 1st movement in Concerto No. 4 also corresponds to the chorus "Questo è il cielo di contenti" from the opera "Alcina." Such "borrowings," most of them not even quoted verbally, are, however, not detrimental to the quality of the works concerned. In many instances — particularly when borrowed from Op. 1 — the new arrangements seem to fuse naturally with the later compositions and one feels them to be organic parts of the Concertos. — Wolfgang Schmieder

**This Long Play Microgroove Record can be played only on 33 RPM instruments.
For maximum enjoyment it should always be kept in this protective envelope, away from heat.**

ARC 3100

14 533 APM

Com- poser	Name: HANDEL, George Frederick		born: on: 2/23/1685 at: Halle (Saale)		died: on: 4/14/1759 at: London	
	Title: 4 Organ Concertos		No: 1—4	Key: G minor B flat major G minor F major	Opus: 4	
Work	Type of Composition:	Complete work: Six Concertos . . . Opera Quarta	No: 1—4	Movements/Tempi:	Duration:	
	Instrumentation: for the Organ and Harpsichord also for Violins, Hautbois and other instruments in 7 Parts	Place of composition:	Year:	see reverse side		
	Text:	Place of first performance:	Year:			
	Origin/Source:	Place of first publication: London, J. Walsh	Year: 1738			
Edition	Version: Original Version	Editor: Friedrich Chrysander	Place of publication: Leipzig		Year: 1868	
	Publishers: Deutsche Händel-Gesellschaft	Edition No.: Händel-Gesamtausgabe	Volume: XXVIII		No.:	
Per- formance	Soloists: Eduard Müller, Organ	Conductor: August Wenzinger	Orchestra: Schola Cantorum Basiliensis		Size: 11	
		Instruments: Positive Organ (see reverse side)	Choir:		Size:	
Recording	Place: Basel	Producer: Hans Ritter	Research period No. X The Works of George Frederick Handel			
	Hall or Studio Basel Schweizer. Rundspruch- Gesellschaft	Technical supervisor: Harald Baudis	Series No.: B Organ Concertos			
	Date: 12/16—21/1956	2	Archive No.: ARC 3100 APM 14 533		12" Sides	

ARCHIVE
PRODUCTION
INDEX CARD · HISTORY OF MUSIC DIVISION OF THE DEUTSCHE GRAMMOPHON GESELLSCHAFTARCHIVE
PRODUCTION

Hitherto, the inexhaustible musical treasures of the past have only been made available on records to a limited extent. There are various reasons for this, but the two main reasons are that, firstly, early music still appears in concerts much less frequently than classical and modern music, and secondly, the older the music, the more difficult become the problems of its interpretation. For this reason, the Deutsche Grammophon Gesellschaft established, a few years ago, a History of Music Division, with the aim of making available, both to the specialist and the ordinary music lover, the wide range of "early music" from the beginnings of the Western tradition, circa 700 A. D., to the "pre-classical" period a thousand years later.

In contrast to previous undertakings of similar character, it was not the intention of the Deutsche Grammophon Gesellschaft to produce a limited series of examples illustrating the history of music. Without confining the ARCHIVE PRODUCTION to an educational system or a restricted programme, the purpose is to preserve on records complete works from this infinite field, works whose beauty and vitality can still exert an immediate appeal on the music-lover of the present day. In order that these recordings may be carried out at the highest possible levels of musicological research, artistic and technical achievement, the History of Music Division offers all the works

in their complete authentic form based on the original versions

performed faithfully to the original style using historical instruments

in "living" interpretations by highly qualified specialist performers

in recordings of the highest standard using the latest technical developments.

In order to provide a clear survey of the repertoire, the ARCHIVE PRODUCTION has been divided into twelve "research periods," which correspond to the successive phases of musical history. These periods have again been divided into sections comprising groups of works, types, individual composers, etc.

*

Xth RESEARCH PERIOD

George Frederick Handel (1685—1759)

Although Handel came from a not dissimilar musical environment, his worldly, cosmopolitan art was very different from that of Bach. In his youth Handel studied Italian music at its source, and later achieved a classical perfection in the concerto grosso and solo concerto — the latter transferred to the organ. In his heyday he worked in London as an operatic impresario and court composer to the King of England. In assimilating the magnificent choral tradition of England he found the means to compose his unique oratorios, which have earned him immortality.

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Series C: The Office for the Dead
Series D: Varia

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Series D: Social Music in Italy
Series E: Music for Organ and Lute
Series F: Palestrina and his School
Series G: Dance Music
Series H: The German Lied
Series I: The French Chanson
Series K: Orlandus Lassus
Series L: The Spanish Masters
Series M: The Elizabethan Age
Series N: Instrumental Ensemble Music

V. Research Period:

THE ITALIAN SEICENTO (17th Century)
Series A: Monody and the Vocal Concerto
Series B: Claudio Monteverdi
Series C: The Toccata
Series D: The Cantata
Series E: The Sonata

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Series A: Heinrich Schütz
Series B: Clavier, Organ and Lute
Series C: The Ensemble Suite
Series D: The Lied
Series E: The Sonata
Series F: Spiritual Concerto and Church
Cantata

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Series F: Organ Works
Series G: Keyboard Works
Series H: Works for Lute
Series I: Chamber Music
Series K: Instrumental Concertos
Series L: Overtures and Sinfonias
Series M: Musical Offering and Art of Fugue

X. Research Period:

GEORGE FREDERICK HANDEL
Series A: Orchestral Concertos
Series B: Organ Concertos
Series C: German Arias
Series D: Italian Cantatas and Duets
Series E: Chamber Music
Series F: Harpsichord Music

XI. Research Period:

THE GERMAN PRE-CLASSICS (1700—1760)
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for the Home

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Series C: From the "Galant" to the
"Biedermeier"
Series D: Christoph Willibald Gluck
Series E: Wolfgang Amadeus Mozart

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Concerto Op. 4 No. 1 in G minor

Larghetto, e staccato	5'15
Allegro	5'29
Adagio	1'08
Andante	3'03
	<hr/> 15'03

Concerto Op. 4 No. 2 in B flat major

A tempo ordinario, e staccato	1'00
Allegro	4'53
Adagio, e staccato	0'50
Allegro	2'25
	<hr/> 9'11

Concerto Op. 4 No. 3 in G minor

Adagio	3'25
Allegro	3'51
Adagio	0'54
Gavotte (Allegro)	1'28
	<hr/> 9'44

Concerto Op. 4 No. 4 in F major

Allegro	4'10
Andante	5'58
Adagio — Allegro	4'59
	<hr/> 15'15

Instrument: by Metzler & Söhne, Dietikon (near Zürich) 1956

Specifications:	Gedackt	8'
	Salicional	8'
	Principal	8'
	Rohr Flute	4'
	Octave	2'
	Quinte	1 1/3'
	Mixture	1'

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Wolfgang Schmieder

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**ARCHIVE
PRODUCTION**

HISTORY OF MUSIC DIVISION DEUTSCHE GRAMMOPHON GES.

COMPOSER: George Frederick Handel

WORK: 2 Concertos for Organ, Orchestra and Continuo Op. 4
No. 1 in G minor (15'03) / No. 2 in B flat major (9'11)

D. P. DATE OF RECORDING: 12/16-21/1956

ARC3100 a APM 14 533 a 

PRODUCTION: Hans Rittler

RECORDING: Harold Boudis

EDITOR: Friedrich Chrysander

PERFORMANCE:

Eduard Müller, Organ
Schola Cantorum Basiliensis
Conductor: August Wenzinger

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**ARCHIVE
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HISTORY OF MUSIC DIVISION DEUTSCHE GRAMMOPHON GES.

COMPOSER: George Frederick Handel

WORK: 2 Concertos for Organ, Orchestra and Continuo Op. 4
No. 3 in G minor (9'44) No. 4 in F major (15'15)

D. P. DATE OF RECORDING: 12/16-21 1956

ARC3100 b 
APM 14 533 b

PRODUCTION: Hans Rittler

RECORDING: Harold Boudis

EDITOR: Friedrich Chrysander

PERFORMANCE

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Schola Cantorum Basiliensis
Conductor: August Wenzinger

Made in Germany